

Richmond Warner 90. 13.
WILLIAM JEROME'S LATEST HIT.

Dedicated to Miss Leona Fontainebleau.

"I'M NOT OLD ENOUGH TO KNOW."

(COMIC DUET.)

SUNG WITH ENORMOUS SUCCESS

BY

⇒: EDWIN FOY AND IDA MULLE :⇐

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FROM THE CHICAGO OPERA HOUSE.

WORDS BY

William Jerome,

AUTHOR OF

"I AM NOT BABY McKEE," AND OTHERS.

MUSIC BY

Frank David,

AUTHOR OF

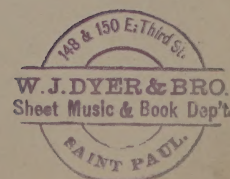
"LITTLE LOHENGRIN," "MY GONDOLIER," &C.

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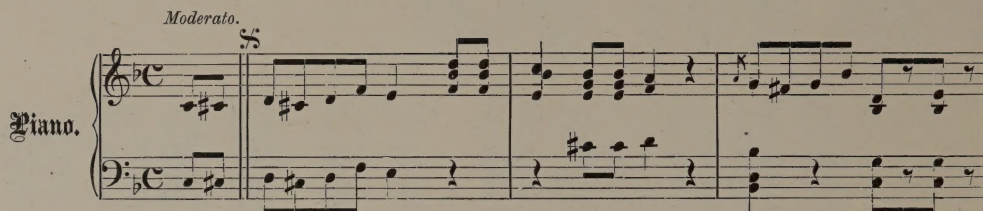
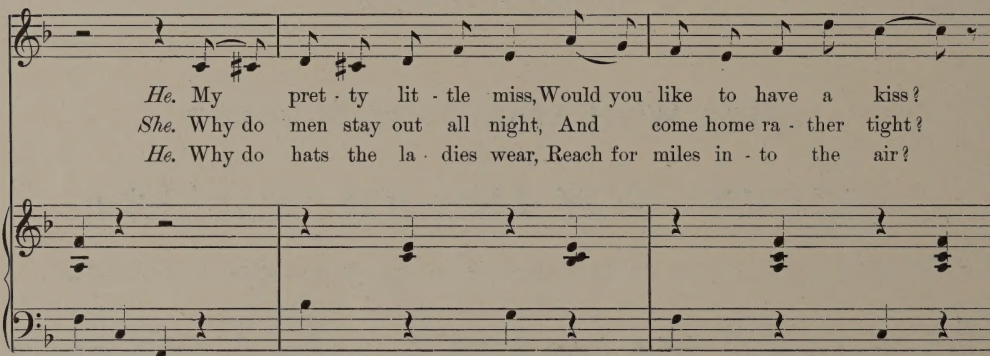
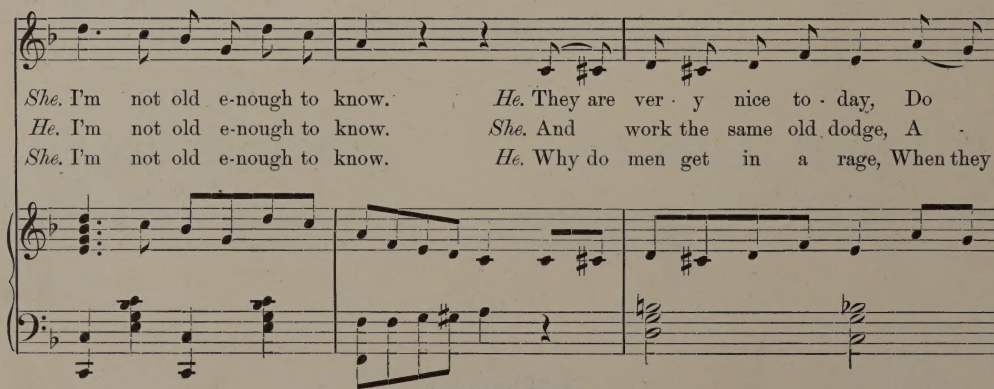
I'm Not Old Enough to Know.

WORDS BY
WILLIAM JEROME.

MUSIC BY
FRANK DAVID.

Moderato.

Piano.

The piano introduction is written for a grand piano in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note F#4, followed by a quarter note G#4, and then a series of eighth notes: A4, B4, C5, B4, A4, G#4, F#4. The bass line consists of a half note F#3, followed by a quarter note G#3, and then a series of eighth notes: A3, B3, C4, B3, A3, G#3, F#3. The piece ends with a double bar line.The first system of the song features a vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "He. My pret - ty lit - tle miss, Would you like to have a kiss? She. Why do men stay out all night, And come home ra - ther tight? He. Why do hats the la - dies wear, Reach for miles in - to the air?". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It provides a harmonic foundation for the vocal lines, using chords and moving lines in both hands.The second system of the song continues the vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "She. I'm not old e-nough to know. He. They are ver - y nice to - day, Do He. I'm not old e-nough to know. She. And work the same old, dodge, A She. I'm not old e-nough to know. He. Why do men get in a rage, When they". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It continues the harmonic support for the vocal lines, featuring various chordal textures and melodic fragments.

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take one now I pray, *She.* I'm not old e-nough to know. *He.* Ma-ny
 bout the same old lodge, *He* I'm not old e-nough to know. *She.* If
 can-not see the stage, *She.* I'm not old e-nough to know. *He.* Why

nice things you are miss-ing, Pleas-ures that are found in kiss-ing, That in-
 I should mar-ry you, Such things would nev-er do, Or
 don't the la-dies think, Of the man who loves his drink, And

tox-i-cate the soul with great de-light. Oh, how hap-py you would be If you
 quick-ly from you, dar-ling, I would part. If you found you'd lost your wife, Would
 have a door placed in their hats so wide, With a glass and bot-tle small, So the

on - ly would kiss me, For as a kiss - er I am out of sight.
 it af - fect your life? Now, tell me if it would not break your heart.
 men could get a ball, With-out go - ing out to meet the tide.

CHORUS.

She. I'm not old e - nough to know, If the
He. I'm not old e - nough to know, But
She. I'm not old e - nough to know, Why

things you say are so, I . . . nev - er yet have
 Gal - lagher let her go, To - day his wife ap -
 tides should come and go, To . . . drink I real - ly

ven - tured in a kiss. *She.* But I real - ly
 plied for a di - vorce. *She.* I'd do the
 think it is a sin. *He.* I do not

Kiss.
 will try one; *He.* Oh John - nie, get your gun, *She* I
 same, you see. For there are no flies on me, *He.* With
 like to brag, But I love a good old jag, And I

nev - er yet be - fore en - joyed such bliss.
 me it is a case of horse and horse.
 love to see the flow - ing tide come in.

I'm Not Old Enough to Know. 4.

Send for "I AM NOT BABY McKEE."

18.
OTHERS THAT ARE "IN IT."

"I AM NOT BABY McKEE."

"SINCE SULLIVAN'S GONE ON THE STAGE."

"IT'S 'WAY OUT OF SIGHT."

"LITTLE NORA MALONE."

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N. B.

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